

# AEROSMITH CLASSICS

Play 8 Songs with Tab and Sound-alike CD Tracks



Back in the Saddle

Draw the Line

Dream On

Last Child

Mama Kin

Same Old Song and Dance

Sweet Emotion

Walk This Way



The Guitar Play-Along® Series will help you play your favorite songs quickly and easily. Just follow the tab, listen to the CD to hear how the guitar should sound, and then play along using the separate backing tracks. The melody and lyrics are also included in the book in case you want to sing, or to simply help you follow along.

The audio CD is playable on any CD player. For PC and MAC computer users, the CD is enhanced so you can adjust the recording to any tempo without changing pitch!

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0 73999 99724 8

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HAL LEONARD

ISBN 978-0-63





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## CONTENTS

Page	Title	Demo Track	Play-Along Track
2	Back in the Saddle	1	2
16	Draw the Line	3	4
34	Dream On	5	6
42	Last Child	7	8
23	Mama Kin	9	10
48	Same Old Song and Dance	11	12
64	Sweet Emotion	13	14
57	Walk This Way	15	16
	TUNING NOTES	17	
72	GUITAR NOTATION LEGEND		

Cover photo courtesy of Aerosmith

ISBN 978-0-634-07407-3



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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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back, I'm

3 0 3 0 X 0 2 3 0 2 3 5 5 5 4 5

back in the sad - dle a - gain.

3 0 3 0 X 0 2 3 0 2 3 5 5 5 4 5

# Verse

A5

Rid - in' in - to town a - lone by the light of the moon,

P.M. ---- P.M. ---- P.M. ----

2 0 2 0 X X X 2 0 0 4 5 2 3 3 0 4 5 4 2 3

A5

I'm

P.M. ---- P.M. ---- P.M. ----

2 0 2 0 X X X 2 0 0 4 5 2 3 3 0 4 5 4 2 3



A5 D C D C

look - in' for old Su - kie Jones, she cra - zy horse sa - loon.

P.M. ---- P.M. ---- P.M. ----

2 2 X X X 2 0 0 4 2 3 3 0 4 4 2

0 0 5 5 5 3

A5 D C D C

P.M. ---- P.M. ---- P.M. ----

2 2 X X X 2 0 0 4 2 3 3 0 4 4 2

0 0 5 5 5 3

A5 D C D C

Bar - keep gim - me a drink, that's when she caught my

P.M. ---- P.M. ---- P.M. ----

2 2 X X X 2 0 0 4 2 3 3 0 4 4 2

0 0 5 5 5 3

A5 D

eye, she

P.M. ---- P.M. ---- P.M. P.M. P.M.

2 2 X X X 2 0 0 4 0 4 0 4 4

0 0 5 5 5 5



A5 D C D C

turned to gim - me a wink, \_\_\_\_\_ that'd make a grown - man

P.M. - - - - | P.M. - - - - | P.M. - - - - |

2 2 X X X 2 0 0 4 2 3 3 0 4 4 2

0 0 5 5 5 3

A5 D

cry, \_\_\_\_\_ I'm

P.M. - - - - | P.M. - - - - | P.M. P.M. P.M.

2 2 X X X 2 0 0 4 0 4 0 4 0 4

0 0 5 5 5 5

Chorus  
N.C.(E5)

back in the sad - dle a - gain. \_\_\_\_\_ I'm

3 0 3 0 X 0 2 3 0 2 3 5 5 5 4 5

back. \_\_\_\_\_ I'm

3 0 3 0 X 0 2 3 0 2 3 5 5 5 4 5



back in the sad - dle a - gain. \_\_\_\_\_ I'm

3 0 3 0 X 0 2 3 | 0 2 3 5 5 5 4 5

back.

3 0 3 0 X 0 2 3 | 0 2 3 5 5 5 4 5

# Verse

A5

2. Come eas - y, go eas - y, al - right \_\_\_\_\_ till the ris - in' sun. \_\_\_\_\_

A5 D C D C

P.M. ---- | P.M. ---- | P.M. ---- |

2 0 2 0 X X X 2 2 | 0 0 4 5 | 2 3 3 0 4 5 4 5 2 3

A5 D C D C

P.M. ---- | P.M. ---- | P.M. ---- |

2 0 2 0 X X X 2 2 | 0 0 4 5 | 2 3 3 0 4 5 4 5 2 3

A5 D C D C

call - in' all the shots to - night, I'm like a load - ed gun.

P.M. ----| P.M. ----| P.M. ----|

2 2 X X X 2 0 0 4 2 3 0 4 4 2

0 0 5 5 5 5

A5 D

P.M. ----| P.M. ----| P.M. P.M. P.M.

2 2 X X X 2 0 0 4 0 4 0 4 0 4

0 0 5 5 5 5

Bridge B E B E

Peel-in' off my boots and chaps I'm sad-dle sore, four bits gets you time in the rack,

P.M. --| P.M. --| P.M. P.M. P.M. --|

5 7 5 6 7 4 7 7 6 7 7 7 6 6 7 7 5 7 5 6 7 4 7 7 6 7

B E

I scream for more. Fool's gold out of their mines,

P.M. ----| P.M. P.M. P.M. --|

7 7 6 7 6 7 7 6 7 5 7 5 6 7 4 7 7 6 7



B E

the girls are soak-in' wet. \_ No tongue's dri-er than mine. \_ I'll come when I get

P.M. -1 P.M. P.M. P.M. -1 P.M. -1 P.M.

7 7 7 7 5 7 5 6 7 4 7 7 7 7

### Chorus

N.C.(E5)

back. I'm

3 0 3 0 X 0 2 3 0 2 3 5 5 5 4 5

back in the sad-dle a - gain. \_ I'm

3 0 3 0 X 0 2 3 0 2 3 5 5 5 4 5

back, I'm

3 0 3 0 X 0 2 3 0 2 3 5 5 5 4 5

back in the sad - dle a - gain.

3 0 3 0 X 0 2 3 0 2 3 5 5 5 4 5

# Bridge

Asus4 A Bsus4 B G

I'm rid - in', I'm load - in' up my

5 7 1 5 7 1 7 9 8 10

N.C. A5

pis - tol.

10 12 (10) (12) (10) (12) -1/2 -1

Asus4 A Bsus4 B G N.C.

I'm rid - in', I real - ly got a fist - ful.

5 7 1 5 7 1 7 9 8 10 10 12 10 12 17 19 17 19



[illegible]

Musical score for "I'm Shinning" by The Beatles. The score is written for guitar and bass. The guitar part is in the treble clef with a key signature of two sharps (F# and C#). The bass part is in the bass clef. The lyrics are "I'm shin - in' up my sad - dle." The guitar part includes a solo section with a key signature change to one sharp (F#) and a key signature change to one flat (Bb). The bass part includes a solo section with a key signature change to one sharp (F#) and a key signature change to one flat (Bb). The score includes fingering numbers (1, 7, 8, 9, 10) and a bar line.

Musical score for the song "I'm ridin'". The score is written for three parts: A5 (top staff), Asus4 (middle staff), and A (bottom staff). The key signature is one sharp (F#). The lyrics "I'm rid - in'" are written below the A part. The A part features a melodic line with a slur over the first two notes and a fermata over the third. The Asus4 part features a complex, multi-measure rest followed by a melodic line. The A part also includes a diagram of a guitar fretboard showing the positions of the notes.

The musical score is written on three staves. The top staff is the vocal line, the middle staff is the guitar line, and the bottom staff is the bass line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "the snake is gon-na rat - tle. I'm". The guitar part includes chords: Bsus4, B, G, N.C., and A5. The bass part includes fret numbers: 7, 9, 8, 10, 10, 12, 10, 12, 10, 12, 10, 12, 12, 15, and 15. The score is marked with various musical notations, including slurs, ties, and accidentals.

# Chorus

N.C.(E5)

back in the sad - dle a - gain, \_\_\_\_\_ I'm

back. I'm

back in the sad - dle a - gain. \_\_\_\_\_ I'm

back.



Outro

Asus4 A

Bsus4 B

G

N.C.

A5

Asus4 A

Bsus4 B G

N.C.

A5

Asus4 A

Bsus4 B

G

N.C.

A5

Asus4 A

Bsus4 B

G

O - le.

w/ bar

(5) 7 7 X 5 ✓7 ✓5 ✓5 ✓4 ✓2 ✓4 ✓2

N.C.

A5

Got to

w/ bar

✓4 ✓2 ✓5 ✓4 ✓2 ✓4

3 0 (0) 0 (0)

Asus4 A

Bsus4 B G

N.C.

A5

O - le.

5 5 5 5 5 5 5 5 5 5 5 5

Asus4 A

Bsus4 B G

N.C.

O - le. Ooh, ooh, ooh.

P.M. P.M.

8 5 5 7 5 5 X 5 7 7 (7) (7)/9 (9)/12 12 12 12 12 12 12 12

O -

P.M. - 1 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

le, o - le, o - le who.

Get on! Yeah! Huh!



Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in E major, with a key signature of two sharps (F# and C#). The melody is written on a single staff. The lyrics are: "Hello, hello, good-bye, good-bye, silence." The score includes a "let ring" instruction for the final chord. The guitar part is written in a simplified notation style, using numbers 1-4 for frets and 'x' for natural harmonics. The voice part is written on a single staff with a treble clef and a key signature of two sharps. The lyrics are written below the voice staff.

The second system of musical notation continues the melody in G major. It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The key signature remains one sharp (F#). The notation includes various musical symbols such as beams, slurs, and a fermata over a final note. The guitar tablature below the staff shows fret numbers (14, 12, 14, 12, 14, 14, 12, 14, 12, 14, 12, 14, 14, 5, 5, (5), (5)) and includes a bar line and a final measure with a slash and a -1/2 fret indication.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and voice. The piano part is in G major (one sharp) and 4/4 time. The vocal melody is in G major and 4/4 time. The piano part features a descending melodic line in the right hand and a supporting bass line in the left hand. The vocal melody is a simple, descending line. The score includes a pitch contour plot below the piano staff, which shows the pitch of the vocal melody. The plot is labeled with "w/ bar" and "fdbk." and includes a scale from 0 to -1 1/2.

1

let ring

P.M.

4

2

2

0

0

0

0

0

0

0

0

2

2

# Draw the Line

Words and Music by Steven Tyler and Joe Perry

Open A tuning:  
(low to high) E-A-E-A-C<sup>#</sup>-E

## Intro

Moderate Rock ♩ = 132

A5 E5

*mf*  
w/ dist.

TAB

\*Wear slide on pinky throughout.

## A7

let ring -----

let ring -----

5 3 0 3

0 2 3 4 3 2 0

## Verse

### E5

A7

1. Check - mate hon - ey, beat \_\_\_ you at your own damn game. \_\_\_\_\_  
2. See additional lyrics

let ring -----

5 3 0 3

0 2 3 4 3 2 0

### E5

No dice hon - ey, I'm liv - in' on the as - tral plane. ...

let ring -----

5 3 0 3

0 2 3 4 3 2 0

A7 E

Feet's on the ground and your

let ring -----

0 2 3 4 3 2 0 5 3 0 7 7 7 7 7 7 7 7 0 0 0 0 0 0

A7

head's go - in' down the drain. Oh, heads

let ring -----

(7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 2 3 4 3 2 0 5 3 0

D5 E5 G5

I win, tails you lose to the nev-er mind, when to draw the line.

w/ slide

5 5 5 5 5 5 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

1. A7 2. The

w/o slide let ring ----- let ring -----

0 2 3 4 3 2 0 5 3 0 0 2 3 4 3 2 0 5 3 0



2.

A7

w/o slide

let ring -----

let ring -----

3. "Hi -

let ring -----

let ring -----

Verse  
E5

A7

- ho Sil - ver," we were sing - in' all your cow - boy songs. \_\_\_\_

E5

Oh \_\_\_\_ you \_\_\_\_ told Car - rie and prom - ised her you would - n't be long. \_\_\_\_

let ring -----

The musical score is written for guitar in the key of D major (two sharps: F# and C#). It consists of three systems. The first system features a vocal melody line with lyrics "Heads I win, tails you lose," and a guitar accompaniment line. The second system continues the vocal melody and guitar accompaniment, with the instruction "let ring" under the vocal line and "w/ slide" under the guitar line. The third system shows a guitar solo with fret numbers (0, 2, 3, 4, 3, 2, 0) and a final chord progression marked with a double bar line and a slash.

E5

G5

Lord, it's such a crime.

7

10

D5 E5 G5

The musical score is written for guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a melody in the first staff and a chordal accompaniment in the second staff. The melody starts with a D5 chord, moves to E5, and then to G5. The lyrics are: "No dice honey, you the salt, you're the queen of the brine." The score includes a bridge section with a key signature change to D minor (two flats) and a final section with a key signature change to D major (two sharps). The guitar part includes a capo on the 5th fret, indicated by the '5' in the fret numbers.

No dice hon - ey, you the salt, you're the queen of the brine.


E5 D5

Check - mate hon - ey, you're the on - ly one who's got to choose —

[illegible]

The musical score for 'The Wind' by John Williams is presented in a single system. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a measure with a whole note G4. The next measure contains a whole note F#4. The final measure of the system contains a whole note E4. Below the staff, the text 'let ring' is written with a dashed line and a fermata symbol. The fretboard diagram below the staff shows the positions of the notes: G4 (5th fret), A4 (3rd fret), B4 (3rd fret), and C5 (0th fret). The diagram is divided into two sections by a vertical line, with the first section covering the first four notes and the second section covering the last two notes.

Interlude  
A7



let ring -----

let ring -----

5 3 3 5 3 3

0 2 3 4 3 2 0 0 2 3 4 3 2 0

Play 3 times

let ring - - - - -

let ring - - - - -

\*3rd time, omit tie

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, and the lyrics 'The Rose Tree' are written below the staff. The notes are: C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#13



## E5

n - er bow.

You're the boss, —

the line. \_\_\_\_\_

# Outro

A7

Play 4 times

Ooh \_\_\_\_ yeah. \_\_\_\_

Ooh \_\_\_\_ yeah. \_\_\_\_

let ring -----

let ring -----

0 2 3 4 3 2 0

5 3 0

Ooh \_\_\_\_ yeah. \_\_\_\_

let ring -----

0 2 3 4 3 2 0

5 3 0

Repeat and fade

Ooh \_\_\_\_ yeah. \_\_\_\_

Ooh \_\_\_\_ yeah. \_\_\_\_

let ring -----

0 2 3 4 3 2 0

5 3 0

## Additional Lyrics

2. The Indian Summer, Carrie was all over the floor.  
She was a wet net winner and rarely ever left the store.  
She'd sing and dance all night, and wrong all the right outta me.  
Oh, pass me the vial and cross your fingers, it don't take time.  
Know where to draw the line.





B7 G5 G#5 A5 A#5 B5

[illegible][illegible]

A5

E5

- in' like a gyp - sy. Tell ya, hon - ey, how I feel.

P.M.

E5 B5 A5

I've been dream-in', float - in' down - stream and \_\_\_ los -

P.M. -----|

(2) 0 4 0 5 4 0 0

9 9 7 7 9 4 4 4 2 2 2 4 0 2

7 7 7 7 2 2 2 2 0 0

E5

- in' touch with all that's real.

P.M. -----| P.M. -----|

(2) 2 0 2 2 0 2 2 2 0 0 4 0 5 0 4 2 0 4 0 5 0 4 0 0

2 2 0 2 2 0 2 2 2 2 0 0 4 0 5 0 4 2 0 4 0 5 0 4 0 0

E5 B5 A5 E5

Whole - earth lov - er, keep - in' un - der - cov - er, \_\_\_ nev - er know - in' where ya been. \_\_\_

P.M. -----| P.M. -----|

9 9 7 7 9 4 4 4 2 2 2 4 0 2 2 0 2 2 0 2 2 0 2 0

7 7 7 7 2 2 2 2 0 0 2 2 0 0 0 0 0 0 0 0

E5 B5

\_\_\_ You've been fad - in', al -

P.M. -----| P.M. -----|

2 0 4 0 5 0 4 2 0 0 4 0 5 0 4 0 0 9 9 7 7 9 4 4 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 2

A5

E5

- ways out par - ad - in'. — Keep — in touch with ma - ma kin.

P.M. -----|

(4) 4 4 2 2 4 0 2 2 0 0 2 0 2 0 2 0 2 0 4 0 5 0 4 2

## Pre-Chorus

A7

E7

Well, you've al - ways got your tail on the wag, — shoot-in'

P.M. -----|

(2) 0 4 0 5 0 4 0 2 0 0 4 0 5 0 4 2 0 0 4 0 5 0 4 0

A7

E7

fire from your mouth just like a — drag - on. — You

2 0 4 0 5 0 4 2 2 0 4 0 5 0 4 0 2 0 4 0 5 0 4 0

A7

E7

F#5

act like a per - pet - u - al drag. — You bet - ter check it out, 'cause some-day

2 0 4 0 5 0 4 2 2 0 4 0 5 0 4 0 4 4 4 4 4 4 2 2 2 2

[illegible]

G5      G#5      A5      A#5      B5      E5      B5  
 It      ain't      eas - y      liv -

A E5

- in' like you wan - na. It's \_\_\_\_ so hard to find peace of mind. \_\_\_\_ Yes, it

P.M. -----

(4)  
(4)  
(2)

4 4 4  
4 4 4  
2 2

2 4 0 2  
2 2 0 0

2 0  
2 0

2 2 0 2  
0 0 0 0

2  
0

2 4 5 4 2  
0 0 0 0 0

is. The way I see it, you got - ta say shit, — but don't

P.M. -----

(2) 0 4 0 5 0 0 4 0 0

9 9 7 9 9 7 4 4 2 4 4 2 4 4 2 2 4 0 2 2 0 0



E5

for - get to drop me a line. Said, you're as

P.M. ----- P.M. -----

(2/0) 2/0 0 2/0 2/0 0 2/0 2/0 0 4 0 5 0 4 2 0 0 4 0 5 0 4 0

## Pre-Chorus

2nd time, substitute Fill 1

A5 E5 A7 E5

bald as an egg at eight - een, — an' work - in' for your dad is just a —

1/4

2/0 0 4/0 0 5/0 0 4/0 2/0 2/0 0 3 4 2 0 0 2/0 0 4/0 0 5/0 0 4/0 2/0

2nd time, substitute Fill 2

A7 E5

drag. — He still stuff your mouth with your dream. —

2

2/0 0 4/0 0 5/0 0 4/0 0 2/0 0 4/0 0 5/0 0 4/0 0 2/0 0 4/0 0 5/0 0 4/0 2/0

## Fill 1

2

2/0 0 4/0 0 5/0 0 4/0 0

## Fill 2

2

0 0 2 2 3 3 4 4

F#5

[illegible]

## E5

Keep \_\_\_ in touch with ma - ma kin. Tell \_\_\_ her where ya

The musical score is for a song in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is written on a single staff with lyrics underneath. The lyrics are: "Keep \_\_\_ in touch with ma - ma kin. Tell \_\_\_ her where ya". The melody consists of two phrases. The first phrase starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, and a quarter rest. The second phrase starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, and a quarter rest. The accompaniment is written on a single staff below the melody. It consists of two phrases. The first phrase starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, and a quarter rest. The second phrase starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, and a quarter rest. The accompaniment is written on a single staff below the melody. It consists of two phrases. The first phrase starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, and a quarter rest. The second phrase starts with a quarter rest, followed by a quarter note G#4, an eighth note F#4, a quarter note E4, a quarter note D4, a quarter note C#4, and a quarter rest.

gone 'n' been. Liv - in' out your fan - ta - sy.

E5 B5 E5 A5

Sleep - in' late an' smok - in' tea. Mm, hmm. Keep \_ in touch with

G5 D5 B5 E5 A5 G5 D5 B5

ma - ma kin. \_ Tell \_ her where you gone 'n' been. \_

E5 A5 G5 D5 B5 E5 A5 G5 D5 C5

Liv - in' out your fan - ta - sy. \_ Sleep - in' late an' smok - in' tea. \_

C5 B5

Ah. \_

# Interlude

A7

D.S. al Coda

3. Yeah,

## Coda

F#

bet - ter check it out, 'cause some - day soon you'll have ta climb back on the

B

G

G#

A

A#

B5

wag - on. \_\_\_\_

## Chorus

E5

B5

E5

Keep \_\_\_\_ in touch with ma - ma kin. Tell \_\_\_\_ her where ya



B5 E5 B5

gone 'n' been. Liv - in' out your fan - ta - sy.

E5 B5 E5 A5

Sleep - in' late an' smok - in' tea. Mm, hmm. Keep - in touch with

G5 D5 B5 E5 A5 G5 D5 B5

ma - ma kin. I said ah, tell her where ya gone 'n' been.

E5 A5 G5 D5 B5 E5 A5

Liv - in' out your fan - ta - sy. Sleep - in' late an'



# Dream On

Words and Music by Steven Tyler

## Intro

Moderately slow ♩ = 78

Fm Cm Dm7♭5/F D♭maj7#11 Fm Fsus4

*mf*  
w/ clean tone  
let ring throughout

Fm Cm Dm7♭5/F D♭maj7#11

Fm Fsus4 Fm B♭9

E♭ E°7 Fm

## Verse

Fm Cm

1. Ev - 'ry time \_\_\_\_\_ that I

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Dm7b5/F Dbmaj7#11 Fm Cm Dm7b5/F Dbmaj7#11

look in the mir - ror, all these lines \_\_\_\_ in my face get - tin' clear - er.

Fm Cm Dm7b5/F Dbmaj7#11 Fm Cm

The past \_\_\_\_ is gone; \_\_\_\_ it went by like \_\_\_\_

Dm7b5/F Dbmaj7#11 Dm7b5 Csus4 C

\_\_\_\_ dusk to dawn. \_\_\_\_ Is - n't that the way? \_\_\_\_ Ev -

Dm7b5 Dbmaj7#11 C Fm/C

- 'ry - bod - y's got \_\_\_\_ their dues \_\_\_\_ in life \_\_\_\_ to pay. \_\_\_\_



C<sup>o</sup>7 C7 Pre-Chorus F5 Eb5

Well, I know no - bod - y knows

w/ dist.

Db5 Eb5 F5 Eb5

where it comes and where it goes. I know it's ev - 'ry - bod - y's sin;

Db5 Eb5 Fm Cm Dm7b5/F Dbmaj7#11

you've got to lose to know how to win.

dist. off

Fm Fsus4 Fm Verse Fm Cm

2. Half my life's in

Dm7b5/F Dbmaj7#11 Fm Cm Dm7b5/F Dbmaj7#11

book's writ - ten pa - ges, lived and learned from fools and from sag - es.

4 4 3 3 4 4 3 3 4 4 3 3 4 4 3 3

3 5 3 5 2 5 2 5 6 5 6 5 4 5 4 5 3 5 3 5 2 5 2 5

Fm Cm Dm7b5/F Dbmaj7#11 Fm Cm

You know \_ it's true. All these things \_

4 4 3 3 4 4 3 3 4 4 3 3 4 4 3 3

6 5 6 5 4 5 4 5 3 5 3 5 2 5 2 5 6 5 6 5 4 5 4 5

Pre-Chorus

Dm7b5/F Dbmaj7#11 F5 Eb5

come back to you. Sing with me, sing for the years, \_

4 4 3 3 4 4 3 3 4 4 3 3 4 4 3 3

3 5 3 5 2 5 2 5 10 10 10 8 8 8 8 8 8

8 8 8 8 8 8 8 8 8 8 8 8 8 8

w/ dist.

Db5 Eb5 F5 Eb

sing for the laugh-ter 'n' sing \_ for the tears. Sing \_ with me if it's just for to - day, \_

6 6 6 8 8 8 6 6 10 10 10 10

6 6 6 8 8 8 6 6 8 8 8 8

4 4 4 6 6 6 4 4 10 10 10 10

Fm Db C

2nd time, substitute Fill 1

may-be to-mor - row the good Lord will take you a - way.

To Coda

Interlude

Fm

Fm(maj7)

Fm7add9 Bbadd9 Eb13 E°7 Fm

Fill 1

Fsus2

Fm(maj7)

Fm7add9

Bbadd9

Eb13

E°7

4 6 5 4 6 5 6 6 6 5 8 6 8 6 5 8 13 13 13 10 13 10 10 13 10 (10)

⊕ Coda

Chorus

Bb5

C5

Db5

Eb5

Dream on, — 'n' dream on, — 'n' dream on, — dream your-self a dream come

3 3 5 5 6 6 8 8

1 1 3 3 4 4 6 6

F5

Bb5

C5

true. — 'N' dream on, — 'n' dream on, —

8va loco

16 16 16 16 16 16 13 15 13 15 13 15 14 13 16 13

3 3 5 5

1 1 3 3

Db5

Eb5

F5

'n' dream on, — 'n' dream un-til your dream come — true.

6 6 8 8 8 8 8 8 8 8 8 8 10 10

4 4 6 6 8 8 8 8 8 8 8 8 10 10





Db5 Eb5 F5 Eb5

may-be to-mor-row the good Lord will take you a-way. Sing with me, sing for the years, \_

6 6 6 8 8 8 10 10 10 8 8 8

6 6 6 8 8 8 10 10 10 8 8 8

4 4 4 6 6 6 8 8 8 6 6 6

Db5 Eb5 F5 Eb

sing for the laugh-ter 'n' sing \_ for the tears. \_\_\_\_ Sing \_ with me if it's just for to-day, \_

6 6 6 8 8 8 10 8 8 8 8 10 10 10 10

6 6 6 8 8 8 10 8 8 8 8 10 10 10 10

4 4 4 6 6 6 8 8 8 8 8 8 8 8

Fm Db C

may-be to-mor-row the good Lord will take you a-way. \_\_\_\_

10 11 11 11 11 (11) 10 8 8 8 8 8 8/10

10 11 11 11 11 (11) 10 8 8 8 8 8 8/10

4 4 4 6 6 6 8 8 8 8 8 8 8

Outro  
N.C.(C(b9))

Begin fade

Fade out

(Keyboard)

(10)

# Last Child

Words and Music by Steven Tyler and Brad Whitford

Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

## Intro

Moderately slow ♩ = 80

Dm(add9)

G6(no3rd)

*mf*  
w/ slight dist.  
let ring

I'm dream - ing to -

T  
A  
B

night, I'm leav - ing back home.

E7 F7 F#7

let ring

Right! Yeah, ya, ya, yeah.

E9

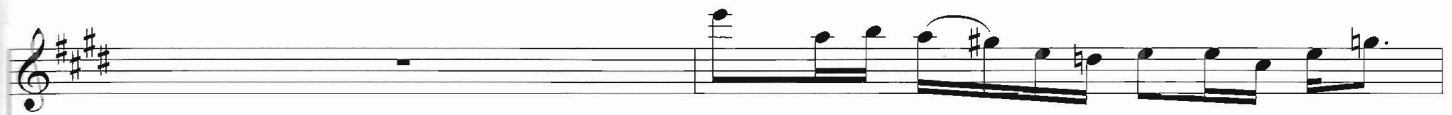
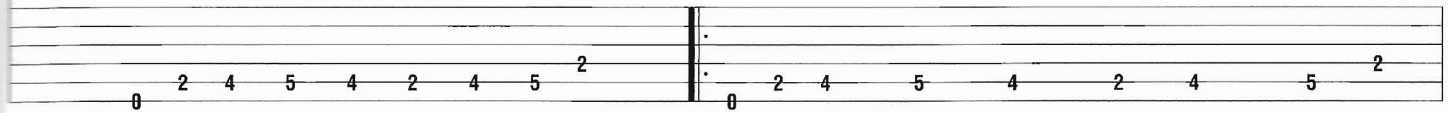
slight P.M. throughout

# Verse

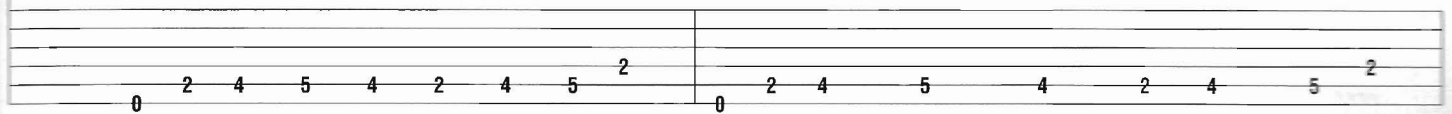
E9



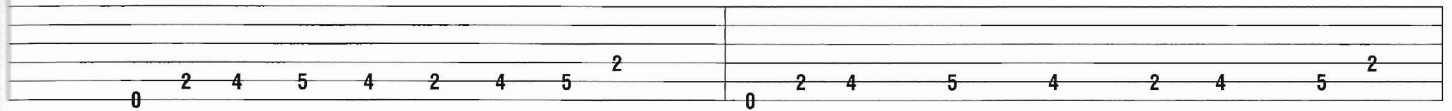
1. Take \_\_\_\_ me back \_\_\_\_ to ah, South Tal - la - has - see,  
2. See additional lyrics



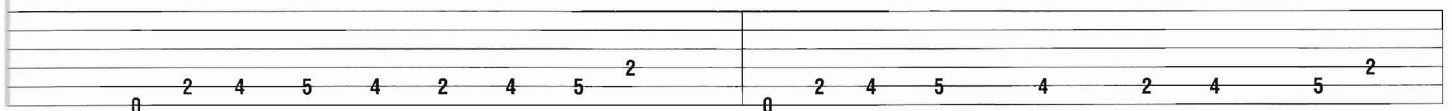
down 'cross the bridge \_ to my sweet sas - sa - fras - sy.



Can't \_\_\_\_ stand \_ up \_\_\_\_ on my feet in the cit - y.



Got \_\_\_\_ to get back \_ to the real nit - ty grit - ty.



# Pre-Chorus

A

Yes sir, no sir, don't come close to my home \_  
See additional lyrics

— sweet home. Can't catch no dose from a hot — tail poon - tang sweet-heart sweat who could make —

E9

— silk purse from a J. Paul Get and his ear, — with her face in her beer. —

## Chorus

D

A

Home sweet



E9

1. 2.

home. — 2. Get out —

0 2 4 5 4 2 4 5 2 0 2 4 5 4 2 4 5 2 0 2 4 5 4 2 4 5 2

Guitar Solo

N.C.(E9)

P.M. -----

13 14 13 14 13 14 13 14 13 14 13 13 15 13 14 13 14 13 14 13 14 13 14 13 14 13 15

12 15 12 12 15 12 15 12 12 14 12 14 14 14 11 9 9 9 11 9 12 9 11 9 9 11

15 15 17 (17) 15 15 15 17 17 17 (17) 15 15 17 17 15 17 15 15 16 14 13 14

15 14 14 15 14 14 15 14 14 15 14 14 17 (17) (17) (17) 15 14 0

D A E9

Ma - ma take me

Outro  
E9

8va -

home sweet home. I was the last child, just a punk in the streets. -

8va -

I was the last child, just a punk in the streets. -



# Same Old Song and Dance

Words and Music by Steven Tyler and Joe Perry

## Intro

Moderate Rock ♩ = 134 (♩ =  $\frac{3}{4}$ )

Em7

*mf*  
w/ dist.

1., 2.

3.

Ah \_\_\_\_\_ ha, --

right!

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G5 A5 C5

D5 F5 G5 A5

Em7

Verse  
Em7

1. Get \_\_\_\_ your-self cool - er,

lay your-self low. \_\_\_\_ Co - in - ci - den - tal mur - der with noth - in' to show. \_\_\_\_ When the judge -

let ring ----- P.M. ----- P.M. ----- P.M. ----- let ring ----- P.M. -----



's con - sti - pa - tion goes to his head, \_ and his wife's \_ ag - gra - va - tion, you

P.M. -----| let ring -----| P.M. -----|

9 7 7 8 7 9 (9) 9 7 7

0 0 0 0 0 0 0 0 0 0 0 0

### Chorus

soon end up dead. \_ It's the same \_ old sto - ry, same \_ old song and dance, \_

let ring -----| P.M.

G5 A5 C5 D5 E5

8 7 7 9 (9) 5 5 7 7 5 5 7 7 5 0

0 3 3 5 5 5 5 5 0

\_ my friend. \_ It's the same \_ old sto - ry, same \_

1/4 1/4

(0) 2 3 2 0 0 2 0 2 3 0 5 5 7 7 5 5

0 0 0 0 0 0 0 0 0 0 3 3 5 5 5 5

\_ old song and dance, \_ my friend. \_ 2. Shad -

1/4 1/4

(5) 5 7 7 2 0 0 2 0 2 3 0 12 12 12

5 5 5 5 0 0 0 0 0 0 3 0

# Verse

2nd time, substitute Fill 1

Em7

- y look - in' los - er you played with my gun. — No smooth — face law - yer can

3. See additional lyrics

P.M. P.M. --- let ring ----- P.M. ----- P.M. P.M. ---

(12) 9 7 7 8 7 9 (9) 9 7 7

0 0 0 0 0 0 0 0

get you un - done. — Say love — ain't the same on the south side o' town. — You could look —

let ring ----- P.M. P.M. P.M. --- let ring ----- P.M. -----

8 7 9 (9) 12 (12) 9 7 7 8 7 9 (9) 8 7 9 (9)

0 0 0 0 0 0 0 0

To Coda

Chorus

but you ain't gon - na find it a - round. — It's the same — old sto - ry, same —

P.M. --- P.M. P.M. --- let ring ----- P.M.

9 7 7 8 7 9 (9) 5 5 7 7 5 5

0 0 0 0 0 0 0 0

Fill 1

P.M. P.M. ---

(9) 9 7 7

0 0 0

D5 E5 G5

old song and dance my friend. It's the same

(5) 5 7 7 12 12 15 12 15 15 12 15 15 15 15 15

A5 C5 D5 F5 G5 A5

old sto - ry, same old sto - ry, same old song and dance.

(5) 5 7 7 5 5 7 7 3 3 5 5 0

Guitar Solo

C5 D5 Em7

(0) 5 7 5 3 0 3 3 0

12 12 12 15 12 12 14 0 3 0 0 12 12 15 12 12 12 14 14 12 0

### Bridge

B5 A5 G5 A5 B5 A5 G5 A5 B5

Fate \_\_\_\_\_ comes a-knock - in', doors \_\_\_\_\_ start lock - in'. Your old \_\_\_\_\_

8va -----

loco

\*Allow 2nd string to be caught under ring finger.

A5 G5 A5 B5 A5 G5 A5 B5 A5 G5 A5 B5

\_\_\_\_\_ time con - nec - tion, change \_\_\_\_\_ your di - rec - tion. You ain't \_\_\_\_\_ gon - na change it, can't \_\_\_\_\_

A5 G5 A5 B5 A5 G5 A5 B5 C#5 D5 D#5 Em7

\_\_\_\_\_ re - ar - range it. Can't \_\_\_\_\_ stand the pain when it's all \_\_\_\_\_ the same \_\_\_\_\_ to you \_\_\_\_\_

Guitar Solo  
Em7

my friend. —

8va — 3 3 loco

8va — 3 B5 loco

Saxophone Solo

B5 A5 G5 A5 B5 A5 G5 A5 B5 A5 G5 A5 B5

Play 3 times

C#5 D5

D#5 Em7



*D.S. al Coda*

⊕ Coda

Chorus

3. When you're low

(2) 2 0 3 2 0 0 2 0 2 3 2 0 9 9

A5 C5  
— old sto-ry, same \_

(5) 5 7 7 5  
(3) 3 5 5 3

D5 Em7  
— old song and dance, — my friend. —

(5) 5 7 7  
(3) 3 5 5 5 15 15 15 15 15 15 (15) 12 15 12

G5 A5 C5 D5 F5  
— It's the same — old sto-ry, same — old sto-ry, same \_

14 (14) 12 15 15 5 7 7 5 5 5 7 7 3  
3 3 5 5 3 5 5 5 1

G5 A5 C5 D5  
— old song and dance. —

1 1/2 17 (17) 15 17 15 17 15 16 14 12  
(3) 3 5 5  
(3) 3 3 3

# Outro-Guitar Solo

Em7

The guitar solo is written in E major (three sharps) and Em7. It consists of four systems of two staves each. The notation includes various fret numbers (12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and various musical notations such as bends (1/4, 1/2, 1), vibrato (wavy lines), and triplets (3). The solo ends with a double bar line.

## Additional Lyrics

3. When you're low down and dirty  
From walking the street  
With your old hurdy gurdy,  
No one to meet.  
Say love ain't the same on the south side o' town.  
You could look but you ain't gonna find it around.

# Walk This Way

Words and Music by Steven Tyler and Joe Perry

Moderate Rock ♩ = 120



N.C.(E5)

(Drums) 2

*f* w/ dist. let ring - - - -

let ring - - - -

TAB

0 1 2 2 0 1 2 2 0

1. let ring - -

let ring - - -

2. let ring - -

let ring - -

A5

0 1 2 2 0 1 2 2 3 0

0 1 2 2 0 1 2 2 2 0

Verse

N.C.(C7)

1. Back - stroke lov - er al - ways hid - in' 'neath the cov - ers, "Gon - na talk to you," my dad - dy say, - said, "You

3. See additional lyrics

P.M. - - - - -

8 8 8 10 10 12 10 8 10 10 13 10 12 10 8 8 8 10 10 12 10 8 10 10 13 10 12 10

ain't seen noth - in' till you're down on a muf - fin and you're sure to be a chang - in' your ways." - I met a

P.M. - - - - -

8 8 8 10 10 12 10 8 10 10 13 10 12 10 8 8 8 10 10 12 10 8 10 10 13 10 12 10

cheer - lead - er, was a real young bleed - er all the times I could rem - i - nisce, — 'cause the

P.M. —

8 8 8 10 10 12 10 8 10 10 13 10 12 10 8 8 8 10 10 12 10 8 10 10 13 10 12 10

best things in lov - in' with a sis - ter and a cou - sin on - ly start - ed with a lit - tle kiss, — a like this!

P.M. —

8 8 8 10 10 12 10 8 10 10 13 10 12 10 8 8 8 10 10 12 10 8 10 10 13 10 12 10

**Interlude**  
N.C.(E5)

1. 2.

0 1 2 2 0 1 2 2 0 X X X 0 1 2 2 0 1 2 2 0 3 0 0 1 2 2 0 1 2 2 2 0

**Verse**  
N.C.(C7)

2., 4. See - saw swing - in' with the boys in the school and your feet fly - in' up in the air, — I sing,

P.M. —

8 8 8 10 10 12 10 8 10 10 13 10 12 10 8 8 8 10 10 12 10 8 10 10 13 10 12 10

“Hey did - dle did - dle” with your kit - ty in the mid-dle of the swing like you did - n’t care. — So I

P.M. —

took a big chance at the high school dance with a miss - y who was read - y to play, — was a

P.M. —

me she was fool - in’ ’cause she knew what she was do - in’, { and I know’d love was here to stay — when she told me to... }  
when she told me how to walk this way. — She told — me to... }

P.M. —

**Chorus**

C7 F7 C7 To Coda

(Walk this — way, — talk this — way, — { walk talk } this — way, —



Guitar Solo  
N.C.(C7)

F7

walk this way.) Uh, just gim - me a kiss.

*D.S. al Coda*  
(take repeats)

A5

A like this!

⊕ Coda

F7 C7 F7

talk this way, talk this way, walk this way, talk this way.) Uh, just gim - me a kiss.

Guitar Solo  
N.C.(C7)

N.C.(E5)

N.C.(E5)

N.C.(E5)

N.C.(E5) A

N.C.(E5) A

N.C.(E5) A5

N.C.(E5) loco A5

N.C.(Em) A5

N.C.(Em)

[illegible]

N.C.(E5)

A

N.C.(E5)

*Fade out*

*let ring* -----

12 12 12 12 12 12 12 12 12 12 15 15 12 12 15 (15) 12 14

3. School girl skinny with a classy kind a sassy little skirt's climbin' way up her knee,  
There was three young ladies in the school gym locker when I noticed they was lookin' at me.  
I was in high school loser, never made it with a lady till the boys told me somethin' I missed,  
Then my next door neighbor with a daughter had a favor so I gave her just a little kiss, a like this!

# Sweet Emotion

Words and Music by Steven Tyler and Tom Hamilton

## Intro

Moderately ♩ = 96

N.C.(A) (D/A) (A)

*mf*  
w/ dist. & talk box

15ma ----- *loco* (D/A) A5

Harm. *let ring* ----- *let ring* -----

D/A N.C.(A)

*tr* -----

talk box off

*tr* -----

## Chorus

N.C.(A) (D/A) (A) (A)

Sweet e - mo - tion. tion.

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# Verse

A5

D5 A5

1. Talk a - bout things and no - bod - y cares, you're  
3. See additional lyrics

D5 A5

D5 A5

wear - in' out things that no - bod - y wears. You're

D5 A5

D5 A5

call - in' my name, but I got - ta make clear, I

D5 A5 D5 A5

can't say, ba - by, where I'll be in a year. \_

Interlude  
N.C.

2. Some  
4. You

Verse

D5 A5 D5 A5

sweet - talk - in' ma - ma with a face like a gent said my  
4. See additional lyrics

D5 A5 D5 A5

get up and go \_\_\_\_\_ must've got up and went. \_ Well, I

D5 A5 D5 A5

got good news, she's a real good li - ar, 'cause my

D5 A5 D5 A5

back - stage boo - gie, set yo' pants on fire.

Interlude  
N.C.

Play 3 times

To Coda  $\oplus$

5 3 5 0 2 2 3 3 3 4 4 5 5 3 5 0 2 3 4 5

### Chorus

N.C.(A)

Sweet e -

5 3 0 0 2 2 0 4 5 0 3 4 0 0 2 2 0 4 5 0 3 4

(D/A)

(A)

mo tion.

0 0 2 2 0 4 5 0 3 4 0 0 2 2 0 4 5 0 3 4

Sweet e -

0 0 2 2 0 4 5 0 3 4 0 0 2 2 0 4 5 0 3 4

*D.S. al Coda*  
(take repeats)

(D/A) (A)

mo tion. 3. 1

2 0 0 2 2 0 4 5 0 3 4

**Coda**

grad. bend 1/2 1 fdbk. 1 1/2

5 3 5 0 2 (2) (2) (2) (2)

Pitch: F#

**Outro-Guitar Solo**  
E5

0 0 5 0 7 7 5 0 3 4

0 0 5 0 7 7 5 0 3 4

15 16 14 15 15 16 14 15 15 16 16 15 15 16 15 2 0 0

First system of musical notation. Treble staff: Melodic line with various ornaments and a triplet. Bass staff: Fret numbers: 15/14, 16/15, 15/14, 16/15, 15/14, 16/15, 16/15, 16/15, 12/15, 15/12, 12/14, 12/14, 12/12.

Second system of musical notation. Treble staff: Melodic line with various ornaments. Bass staff: Fret numbers: 15/14, 12/12, 15/14, 12/14, 14/12, 12/14, 15/12, 12/12, 15/12, 12/14, 12/14, 12/12, 15/12, 12/14, 12/14, 12/14.

Third system of musical notation. Treble staff: Melodic line with various ornaments. Bass staff: Fret numbers: 12/14, 14/14, 12/13, 14/12, 12/13, 12/14, 12/12, 12/12, 12/15, 12/14, 12/14, 12/14, 12/14, 12/14, 12/14.

*Begin fade*

Fourth system of musical notation. Treble staff: Melodic line with various ornaments and a triplet. Bass staff: Fret numbers: 3, 2, 0, 2, 0, 0, 0, 0, 3, 0, 2, (2), 0, 3, 2, 0, 2, (2), 0, 0, 1.

Fifth system of musical notation. Treble staff: Melodic line with various ornaments and a triplet. Bass staff: Fret numbers: 12, 9, 12/11, 9, 11, 9, 11, 12/14, 12/14, 14/12, 12/14, 14/12, 12/15, 12/15.



*Fade out*

#### *Additional Lyrics*

3. I pulled into town in a police car,  
Your daddy said I took you just a little too far.  
You're tellin' me things but your girlfriend lied,  
You can't catch me 'cause the rabbit done died.  
Yes, it did!
4. You stand in the front just a shakin' yo ass,  
I'll take you backstage, you can drink from my glass.  
I'm talkin' 'bout somethin' you can sure understand,  
'Cause a month on the road and I'll be eatin' from your hand.

# GUITAR NOTATION LEGEND

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

## Additional Musical Definitions



(accent)

- Accentuate note (play it louder).



(staccato)

- Play the note short.

*D.S. al Coda*

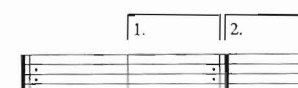
- Go back to the sign (%), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

*D.C. al Fine*

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Fill

N.C.



- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

- Harmony is implied.

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

# HAL•LEONARD

# GUITAR

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